

**Р. ЩЕДРИН**  
**АННА**  
**КАРЕНИНА**  
**КЛАВИР**



**R. SHCHEDRIN**  
**ANNA**  
**KARENINA**

LYRIC SCENES  
BALLET IN THREE ACTS

LIBRETTO BY B. A. LVOV-ANOKHIN  
ON THE SUBJECT OF LEV TOLSTOI'S NOVEL

PIANO REDUCTION BY THE COMPOSER

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# **Р. ЩЕДРИН АННА КАРЕНИНА**

**ЛИРИЧЕСКИЕ СЦЕНЫ,  
БАЛЕТ В ТРЕХ ДЕЙСТВИЯХ**

**ЛИБРЕТТО В. А. ЛЬВОВА-АНОХИНА  
ПО МОТИВАМ РОМАНА Л. Н. ТОЛСТОГО**

**ПЕРЕЛОЖЕНИЕ ДЛЯ ФОРТЕПИАНО АВТОРА**

**ИЗДАТЕЛЬСТВО «МУЗЫКА»  
МОСКВА 1974**

## ДЕЙСТВУЮЩИЕ ЛИЦА

АННА КАРЕНИНА

ВРОНСКИЙ

КАРЕНИН

СТАНЦИОННЫЙ МУЖИК

КИТИ

БЕТСИ ТВЕРСКАЯ

КНЯЗЬ ТВЕРСКОЙ

ТУШКЕВИЧ

КОРСУНСКИЙ, распорядитель бала

СЕРЕЖА

МАХОТИН, КНЯЗЬ КУЗОВЛЕВ, ГОЛИЦЫН —

офицеры на скачках

КАПИТОНЫЧ, лакей у Карениных

КНЯЖНА СОРОКИНА

ДЖУЛЬЕТТА

РОМЕО

} солисты итальянской оперы (певцы)

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Майе Плисецкой, неизменно

# АННА КАРЕНИНА

лирические сцены, балет в трех действиях\*)

Родион ЩЕДРИН

ДЕЙСТВИЕ ПЕРВОЕ

(1971 г.)

## 1. Пролог. Вокзал Николаевской железной дороги

Andante assai (♩ = 46-50)

V-ni I  
Fl.  
Cl.

*p*

(rit.)

1 Doppio movimento (♩ = 120)

*pp*

*mf*

*pp*

V-ni I

\*) В партитуре балета использована музыка инструментальных сочинений П. И. Чайковского, совпадающая по времени написания с годами замысла и создания Л. Н. Толстым романа «Анна Каренина».

Fl. alto

2 Cl.  
*p*

(poco rit.)

3 (a tempo) ЗАНАВЕС Медленно высвечивается перрон вокзала. Встречающая публика, лакеи...  
*pp* *p sotto voce* Ob., Cor. i., Fl. Fag.  
Cl.  
Ped. sempre

4 Picc. tr. *pp* Fl. alto Fl. *pp* Ob. Cor.  
V-c. *mp legato*

Среди встречающих- Вронский.  
Arpe V-le *mp legato*

V-ni I poco animato

V-ni II

rit. 5 Появление Анны a tempo

cresc. dim.

Cl. p

Взгляды Анны и Вронского встречаются. Дурное предзнаменование - станционный мужик.

(a tempo)  
Tr-ni con sord., P-tti

Ottoni (rit.)

f

6 Senza metrum, più mosso

Fiat. mf dim. pp

(Ped.)

7 В лучах света Анна и Вронский - они вновь смотрят друг на друга.

Tempo I Fl. pp p G.P. attacca



## 2. Бал. Котильон

Allegro (♩ = 63-66)

Arch. <sup>8</sup> Fiati Tr-be

Tutti *ff*

8 Tutti

*fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

## 9 КИТИ и Вронский

(оркестр на сцене: 1 Fl., 6 V-ni, 2 V-le, 2 V-c.)

Fl.

*p*

V-ni

Fl.

*sim.*

11 (оба оркестра)

*mf marc.*

2 Fl.

*p*







First system of the musical score, featuring a piano accompaniment with a treble and bass staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music consists of chords and some moving lines, with a fermata over the final measure.

14

V-ni

*più f*

*sim.*



Second system of the musical score, marked with a box containing the number 14. It features a violin part (V-ni) and piano accompaniment. The violin part begins with a fermata and is marked *più f* (piano fortissimo). The piano accompaniment is marked *sim.* (simile). The system continues with several measures of music.

Fl.

*mf*



Third system of the musical score, featuring a flute part (Fl.) and piano accompaniment. The flute part is marked *mf* (mezzo-forte) and includes a fermata. The piano accompaniment provides harmonic support.

15

*f marc.*



Fourth system of the musical score, marked with a box containing the number 15. It features piano accompaniment with a treble and bass staff. The music is marked *f marc.* (forzando marcato), indicating a strong, marked tempo. The system includes several measures of music.

*sf*

*sf*



Fifth system of the musical score, featuring piano accompaniment with a treble and bass staff. The music is marked *sf* (sforzando) in two different places, indicating accents. The system includes several measures of music.

poco allarg.

16 a tempo (оркестр на сцене)

*ff*

Fl.

*mf*



Sixth system of the musical score, marked with a box containing the number 16. It features piano accompaniment and a flute part (Fl.). The tempo is marked *poco allarg.* (poco allargando) and *a tempo* (with the instruction "оркестр на сцене" - orchestra on stage). The piano accompaniment is marked *ff* (fortissimo), and the flute part is marked *mf* (mezzo-forte). The system includes several measures of music.



17 (оба оркестра)  
2 Fl.



18



Cel., Picc., Cl.



Cel., Fl.

19

Tutti

Появление на балу Анны

(оркестр на сцене)

Fl.

pp

G.P.



## 3. Мазурка (соло Анны)

Moderato elegante, sempre poco rubato (♩=88-92)

(оркестр в яме)

V-ni

*p grazioso, sotto voce sempre*Fl.alto  
Cl. *legatiss.**poco rit.*

22 a tempo

Cl.

*mp*

V-le

V-o.

*poco*

rit.

23 a tempo

V-ni  
p  
2 Fl. stacc.

V-ni I poco espress.

mp  
V-c. poco distinto il basso

rit.  
pp

# 4. Танец Анны с четырьмя кавалерами

Общество восторгается Анной, она - царица бала.

Allegro (♩ = 63 - 66)

Archi

Fatti

25

Archi

sim.

sim.

(♩ = 66)

attacca assoluta



Анна с первым кавалером

26 Doppio meno

(♩ = ♪) cl.

sub. p semplice

Archi

V-c. legato

27 Анна со вторым кавалером

Fl.

pp

V-ni I *legatiss.*

mf

Cor. legato

## 28 Анна с третьим кавалером

Ob. *p*

*V-c. legato, poco distinto*

*cresc.* *f* *dim.*

## 29 Анна с четвертым кавалером - это Вронский. Первое дуэтино Анны с Вронским.

V-ni I *pp*

Fl. alto, Cl.

*p legatiss., dolci.*

*poco animato*

*cresc.*

*allarg.* *a tempo* *poco espress.*

30 V-ni I *pp* *cresc.*

*mf cant.* *Fl.* *7b* *mf* *4 Cl.* *mf* *rit. molto* *dim.* *pp* *ten.* *attacca*

# 5. Бал продолжался... Бологое; метель

Растерянность Кити. Анна покидает бал. Лакей подает ей шубку...

Allegro (♩ = 63-66)

The musical score is written for piano in 3/4 time, marked Allegro with a tempo of 63-66 beats per minute. It consists of five systems of staves. The first system begins with a forte (ff) dynamic. The second and third systems feature triplet markings (3) and slurs. The fourth system includes a measure number box containing the number 31. The fifth system concludes with multiple forte (ff) markings. The score is set in a key with one sharp (F#) and a common time signature of 3/4.



32 (оркестр на сцене)

Кити и Вронский, который весь под впечатлением от встречи с Анной.

2 Fl.

*p*

33 (оба оркестра)

V-ni *mf* Fl. *p* *sim.*

*p*

34

2 Fl. *mf marc.* *p*

*mf*



35 Сцена бала постепенно гаснет...



36 В луче света: Анна одна в метели (Бологое)

Tr-be con sord.



V-ni (trem.)

pp legatiss.

Seiumofono



etc.

37

Fl.  
*ppp legatiss.*

Cl. I  
*ppp legatiss.*  
(Ped.)

2 Cl.

Fl., Fl. alto  
(*ppp*)

38

Fag.  
*p*

Ob., Cl.  
*mp quasi eco*  
*accento in p*

(Ped.)



## 39 Воспоминания о бале

2 Fl.

*pp*

40

Tr - be con sord., Cor. ingl.

*accento in mf*

*p*

Fl., Cl.

*accento in p*

*pp*

( $d=d$ )

## Сольная вариация - „Метель“

41 Listesso tempo

(♩ = ♩) \*

Arpe 3 3 3 3 3 3 3 3

*ppp*

(Ped.)

*pp*

*mf distinto*

(poco Ped. sempre)

42

*cresc.*

\*) ♩ = ca 92





First system of the musical score. It consists of two staves. The upper staff has a piano (*p*) dynamic marking. The lower staff has a *Fag.* (Bassoon) part with a piano (*p*) dynamic marking. A slur connects the two staves across the first measure.

Second system of the musical score. The upper staff continues the piano part. The lower staff features a *Cl.* (Clarinet) part and a *Fag.* (Bassoon) part. A *v.c.* (Violoncello) part is indicated with the instruction *poco sf distinto*. A box containing the number 44 is positioned above the second measure of the upper staff.

Third system of the musical score. The upper staff continues the piano part. The lower staff features an *Ob.* (Oboe) part. A *sf* (sforzando) dynamic marking is present in the first measure of the lower staff. A slur connects the two staves across the first measure.

Fourth system of the musical score. The upper staff continues the piano part. The lower staff features a *sf p* (sforzando piano) dynamic marking in the first measure. A slur connects the two staves across the first measure.

Fifth system of the musical score. The upper staff continues the piano part. The lower staff features a *bb* (double flat) dynamic marking in the first measure. A slur connects the two staves across the first measure.

Sixth system of the musical score. The upper staff continues the piano part. The lower staff features a *Ped.* (Pedal) marking. A box containing the number 45 is positioned above the second measure of the upper staff, with the instruction *(d = d)* below it. A *p* (piano) dynamic marking is present in the first measure of the lower staff.



## 47 Дуэт преследования - первый из „сюиты преследования“

Allegro inquieto (♩ = 92 - 96)

(♩ = ♩. subito)

sub. p, ma con passione

Cl., Fag.

cresc.

48

mf p



49

49

*mf*

50

V-ni I, II  
*p pp*

51

*cresc.*

52

*f*

53

First system of a musical score. The treble staff contains a melodic line with a fermata on the first measure, followed by eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *mp* (mezzo-piano) is present at the end of the system.

Second system of a musical score, starting with a measure number box containing the number 52. The treble staff features a melodic line with a *cresc.* (crescendo) marking. The bass staff continues the accompaniment.

Third system of a musical score, starting with a measure number box containing the number 53. The treble staff has a melodic line with a *ff* (fortissimo) marking, followed by a *p* (piano) marking. The bass staff continues the accompaniment.

Fourth system of a musical score. The treble staff contains a melodic line. The bass staff continues the accompaniment. A dynamic marking of *p* (piano) is present at the end of the system.

Fifth system of a musical score, starting with a measure number box containing the number 54. The treble staff has a melodic line with a *V-ni* (Violini) marking and a *cresc.* (crescendo) marking. The bass staff continues the accompaniment with a *f* (forte) marking.

Sixth system of a musical score. The treble staff has a melodic line with a *Fiati* marking. The bass staff continues the accompaniment with a *V-c.* (Violoncello) marking and a *f* (forte) marking. A *cresc.* (crescendo) marking is present in the middle of the system. The system ends with a *ff* (fortissimo) marking.

55

*ff*

*dim.*

56

Archi

*p*

*pp leggiero*

*cresc. poco a poco*

57

Fiat

*poco allarg.*

*ff*

*attacca*



## 6. Петербург. Салон княгини Бетси Тверской

Появление Каренина

Andante assai (♩ = 46-50)

C-b. flag.

*ppp* *3 Cl.* *quasi f senza espress.* *mf*

58

Анна и Каренин медленно уходят. Высвечиваются очертания

*p* *mf*

Петербурга (соло художника). Вронский один. „Бесшумные, незаметные“ лакеи принимают у него пер-

*mf* *p*

59

чатки, головной убор. Он уже в салоне княгини Бетси Тверской.

*p* *mf*

*pp* *dim.*

Светское *pas de trois* - Бетси, кн. Тверской и ТушкевичAndante (♩ = 63-58) *improvvisare in modo di romanza, quasi Cadenza*

60

Piano solo (на сцене)

*mf legato, cantab. poco rubato*

Orch.

*morendo*

*lunga*

Piano solo (на сцене)

Piano solo (на сцене)

*pp*

Piano solo (на сцене)

(rit.)

(a tempo)

*p*

Piano solo (на сцене)

(poco rit.)

61

(a tempo)

Piano solo (на сцене)

*p* *mf* *p*

Orch. Archi *p*

Piano solo (на сцене)

*mf*

Orch. *p*

62

Piano solo (на сцене)

*p cantab.* *sim.*

Orch. Archi *legato pp*

\*) При исполнении одним пианистом ноты, награвированные мелко, не играют.



## Благосклонная сплетня света...

63

Piano solo (на сцене)

Orch.

Fl.

pp

Fiat

p

## Два лакея докладывают о приходе Карениных.

rit.

64

## Появление Анны с Карениным

a tempo

Piano solo (на сцене)

Orch.

cresc.

mf

p

p legato

## Встреча с Вронским

Piano solo (на сцене)

Orch.

2 Fag., Cl. basso

poco sfp

Tr-ni, V-c, C-b. (tremolo)

mf

dim.

p

Ped.

pp

65

Piano solo (на сцене)

*mf*

*rit.*

Orch

*morendo*

*lunga*

a tempo

Piano solo (на сцене)

*p cant.*

Orch

66

Piano solo (на сцене)

*rit.*

(*stesso*) a tempo

Orch

Arch.

*pp*

*sim.*

*sim.*

Piano solo (на сцене)

*quasi f*

Orch.

*poco*

Piano solo (на сцене)

*p*

Orch.

*pp* 3

*sim.*

*sim.*

67

Piano solo (на сцене)

*quasi f*

*rit. molto* (♩ = ca. ♩)

*pp*

5

Orch.

*pp* 3



Внутри *pas de trois* – дуэт Анны с Вронским, второй из „сюиты преследования“

68 Allegro (♩. = ca 92-96)

Piano solo (на сцене)

Piano solo tacet

Orch.

Archi con sord.

*pp ma con passione*

Ped.

\*

Orch.

*a poco*

\* sempre sim.

69

Orch.

70

Piano solo  
(на сцене)

*f espress.* *sim.*

Orch.



Piano solo  
(на сцене)

Orch.

71



Piano solo  
(на сцене)

*cresc.* *ff*

Orch.



Общество замечает... Бетси отводит Анну, Тушкевич - Вронского.

Tempo I (Andante  $\text{♩} = 63-58$ )

72

(♩. = ca ♩ (♩))

Piano solo (на сцене)

*quasi ff*

Orch.

rit.

5

Piano solo (на сцене)

*a tempo*

*p cantab.*

73

Orch.

*sim.*

*pp*

*3*

*3*

*sim.*

Piano solo (на сцене)

*mf*

*p*

*mp*

Orch.

*poco*

*pp*







76



77





Анна и Вронский застывают в статичной позе. Общество смотрит на них с нескрываемым осуждением - лорнеты направлены на них, как прицелы

*allarg.*

79 *Meno mosso*

Cor.

*accento in f*



снайперских винтовок. В луче света - Каренин. Он один дома. Свет с Анны и Вронского снимается.

Cl., Cl.b.

Tr-ni

*accento in p*

Fag.

*accento in mf*

*pp*

*attacca*





## 7. Размышления Каренина

Sostenuto (♩ = ca. 69-72)

(♩ = ca. 69-72)

Tr-ba, Tr-ne

C-b. solo

80

81

V-ni sul tasto

ppp

Cl.

ppp

82

Бой старинных часов ... Проход

лакея с зажженным канделябром ... Каренин отсылает лакея.

83

(C. - b. solo)

legato

Ob.

3 Fl.

ppp

V-le flag.

p

mf

Fl. alto

84

rit. molto

cresc.

(pizz.)

(arco)

(pizz.)

(arco)

(flag.)

pp

mp

attacca

## 8. Объяснение Каренина с Анной

Входит Анна.

Allegro moderato recitando (♩ = 116 - 120)

Fl. *p sotto voce*

V-ni I, II, V-le *p*

Fag. *p*

3 Cl., Cor. ingl., Cl. basso

Fag., V-c. *f*

85 Fl. *p*

3 Cl., Cor. ingl., Cl. basso

Fag., V-c. *f*

86 Fl. alto *pp*

C-b. tutti *quasi f*



First system of the musical score. The upper staff features a Clarinet (Cl.) part with a *pp* (pianissimo) dynamic marking. The lower staff contains a piano accompaniment with a *legato* marking. The key signature has two flats, and the time signature is 4/4.

Second system of the musical score. The upper staff features a Flute (Fl.) part with a *p* (piano) dynamic marking. The lower staff continues the piano accompaniment. The key signature has two flats, and the time signature is 4/4.

Third system of the musical score, starting at measure 87. The upper staff continues the Flute part. The lower staff continues the piano accompaniment, marked *p* (piano). The key signature has two flats, and the time signature is 4/4.

Fourth system of the musical score. The upper staff features a Flute in alto (Fl. alto) part with a *pp* (pianissimo) dynamic marking. The lower staff features a Violoncello and Contrabass (V-c, C-b.) part with a *quasif* (quasi forte) dynamic marking. The key signature has two flats, and the time signature is 4/4.

Fifth system of the musical score. The upper staff continues the Flute in alto part. The lower staff continues the Violoncello and Contrabass part, marked with a *2* (second ending). The key signature has two flats, and the time signature is 4/4.

88 V-ni I

*mf poco espress.* *dim.* *pp* *p* (C-b. pizz.)

*ff* *poco sf*

*p* *poco mf* *poco sf* *poco sf* *p*

89 *pp legatiss.*

*poco f legato* C-b.

90

*cresc.*

*quasi f*

91

Senza metrum (più mosso)

*mp*

*dim.*

*ppp*

(rit.)

Каренин уходит. Анна одна на авансцене: „Поздно уж, поздно...”

Tempo I (♩ = ♩), ma poch. meno mosso (♩ = 104 - 108)

92

*p cantabile*

Arch. pizz.

*rit. molto*

*pp*

*attacca*



## 9. Сон Вронского

Tempo precedente

2 Arpe Tr-be con sord. Cl. Ob., Cor. ingl. Fl.

*ppp* *pp sotto voce*

Ped.

93 Senza metrum, lo stesso tempo

V-ni I, II div. in 8

*ppp*

\* Ped.

Celesta

*pp*

(a tempo)

Fl. alto

*pp* *legato*

C-b. solo

Arpa

Cel.

*ppp*

(rit.)

\*

## Видения Анны: три-четыре Анны (солистки)

94 *Meno mosso*

*pp*

*Archi div. (legato e tremolo)*

*p poco espress., legato*

*cresc.*

*allarg.*

Появление станционного мужика, каким мы его видели в прологе, „говорящего по-французки”...

95 *Tempo I*  
*Ottoni con sord.*

*ff marc.*

48

96

Arpe *p* 3 3

Cor. *mp*

V. c. *quasi f* *distinto*

*cresc.*

*sf*

V. ni *sf*

97

Fl. a 3

*sub. p*

P. no con sord.

(poco rit.)



**98** Senza metrum, lo stesso tempo

V-ni I,II div. in 8

98 Senza timbrum, lo stesso tempo

V-ni I, II div. in 8

Cel.

pp

T-tamb

8.

ppp

Ped.

Arpa II

mp

Arpa I

ppp

3

3

3

## 99

**F1.**

P-no con sord.

*morendo*

*attacca*

## 10. Падение Анны

Анна - еще на паузу - статично появляется у нижнего портала сцены. Вронский через всю сцену броса-

*Allegro appassionato* (♩ = 144)



\*) Быстро как только возможно.

First system of the musical score, measures 98-101. The right hand features a melodic line with various accidentals (flats, naturals, sharps) and a final trill. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of the musical score, measures 102-105. Measure 102 is marked with a box containing the number 102. The right hand continues the melodic development. The left hand has a section of repeated eighth notes. The system concludes with a double bar line.

Third system of the musical score, measures 106-109. Measure 106 is marked with a box containing the number 103. The tempo marking *allarg.* appears above the staff. The right hand has a melodic line with a trill at the end. The left hand features a section of repeated eighth notes.

Fourth system of the musical score, measures 110-113. Measure 110 is marked with a box containing the number 104. The tempo marking *a tempo* appears above the staff. The right hand has a melodic line with a trill at the end. The left hand features a section of repeated eighth notes.

Fifth system of the musical score, measures 114-117. The right hand has a melodic line with a trill at the end. The left hand features a section of repeated eighth notes.

Sixth system of the musical score, measures 118-121. Measure 118 is marked with a box containing the number 105. The right hand has a melodic line with a trill at the end. The left hand features a section of repeated eighth notes.



*legato*

107

*poco rit.* (♩ = ♩)

108

Doppio movimento (Sostenuto ♩ = ca 63 - 66)



109



ЗАНАВЕС МЕДЛЕННО ОПУСКАЕТСЯ

*rit. molto*

## ДЕЙСТВИЕ ВТОРОЕ

## 11. Скачки

Tempo di marcia (♩ = 96-92)

Orch. (senza Archi)

The first system of the musical score is for the orchestra (without strings). It consists of a piano (p) and a bass (b) part. The piano part features a series of chords and arpeggiated figures, while the bass part provides a steady rhythmic accompaniment. The tempo is marked 'Tempo di marcia' with a quarter note equal to 96-92 beats per minute.

ЗАНАВЕС

The second system of the musical score continues the orchestral accompaniment. It features a piano (p) and a bass (b) part. The piano part has a melodic line with some grace notes, and the bass part continues the rhythmic accompaniment. The tempo remains 'Tempo di marcia'.

(poco allarg.)

110 (a tempo)

Banda  
(на сцене)

The third system of the musical score introduces a new section. It features a piano (p) and a bass (b) part. The piano part has a melodic line with some grace notes, and the bass part continues the rhythmic accompaniment. The tempo is marked 'poco allarg.' (poco allargando) and '110 (a tempo)'. The section is labeled 'Banda (на сцене)'.

The fourth system of the musical score continues the orchestral accompaniment. It features a piano (p) and a bass (b) part. The piano part has a melodic line with some grace notes, and the bass part continues the rhythmic accompaniment. The tempo remains 'poco allarg.'.

The fifth system of the musical score continues the orchestral accompaniment. It features a piano (p) and a bass (b) part. The piano part has a melodic line with some grace notes, and the bass part continues the rhythmic accompaniment. The tempo remains 'poco allarg.'.

## 111 Banda ed Orch. (senza Archi)

Banda. (Tr-be)

Orch. (Fiat)

*sim.*



Musical score for measures 111-112. The score is written for a piano (p) and features a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody consists of eighth and quarter notes, while the bass line features a steady eighth-note accompaniment.

113

Orch.

Musical score for measures 113-114. The score is written for an orchestra (Orch.) and features a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody consists of eighth and quarter notes, while the bass line features a steady eighth-note accompaniment. The measure number 113 is indicated in a box.

114 (a tempo)

(poco allarg.)

Banda ed Orch.

Musical score for measures 115-116. The score is written for a band and orchestra (Banda ed Orch.) and features a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody consists of eighth and quarter notes, while the bass line features a steady eighth-note accompaniment. The measure number 114 is indicated in a box.

Musical score for measures 117-118. The score is written for a band and orchestra (Banda ed Orch.) and features a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody consists of eighth and quarter notes, while the bass line features a steady eighth-note accompaniment.

Musical score for measures 119-120. The score is written for a band and orchestra (Banda ed Orch.) and features a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody consists of eighth and quarter notes, while the bass line features a steady eighth-note accompaniment.

## 115 Просцениум. Встреча Анны и Вронского, благословение Анны

Orch. (Archi)

*legato*

*p* *sotto voce*

*sim.*  
*sim.* *cresc.*

*ff* **Banda**

*ff*

*ff*



(a tempo)

117 Banda ed Orch. (senza Archi)





## 12. Пуск ездоков. Падение Вронского. Признание Анны

Колокол, начало скачек

**Doppio movimento (Allegro assai)** (♩ = 152-160)

Orch.

*sf* *dim.* *p* C-b. flag.

118 Fiati *p ritmicamente*

2 Arpe *pp*

8 Fiati *p*

119 V-ni *sf*

Cor. 3

120

Tr-be con sord.

Archi, Timp.

sub. p, ma marc.

accento quasi sf

Tr-ne

121

cresc. poco a poco

sim.

Tr-be

122

Archi

sf sf sf

ff legato

7688

Detailed description of the musical score: The score is for a symphony orchestra. It consists of three systems of staves. The first system (measures 120-121) includes staves for Cor. 3, Tr-be con sord., and Archi, Timp. The second system (measures 121-122) includes staves for Tr-ne and a crescendo. The third system (measures 122-123) includes staves for Archi. The score is marked with various dynamics and articulations, including sf, ff, p, marc., cresc., poco a poco, sim., and legato. The key signature is B-flat major, and the time signature is 4/4.



## 123 Archi



## Fiati



## 124



## 125





This image shows a page of a musical score for the ballet 'L'Espresso' by Maurice Strakosky. The score is for measures 126 through 128. It features a piano (p) and a violin (vi) part. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. The piano part is marked with 'ff' (fortissimo) and 'legato'. The violin part is marked with 'ff' and 'legato'. The score also includes a section marked '3 Tr-be' (three trills) and a section marked 'Tr-ni' (trill). The score is numbered 126, 127, and 128. The page is watermarked with 'Ballet.ru'.

126

3 Tr-be

ff

ff legato

Archi

127

ff marc.

sim.

ff

sf

ff

cresc. poco a poco

Tr-be

ff

128

sf sf sf

sf sf sf

(Frustra)

ff

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 4/4. The music features a repeating eighth-note pattern in the bass clef and a more complex melody in the treble clef, including chords and single notes. A dynamic marking of *ff* (fortissimo) is present in the bass staff. A bracket with the number 8 is placed above the first measure of the treble staff.

Second system of the musical score. It continues the grand staff notation. The treble staff features several triplet markings (indicated by a '3' over a bracket). The bass staff continues with eighth-note patterns. A measure number box containing '129' is located above the treble staff. A bracket with the number 8 is placed below the bass staff.

Third system of the musical score. The notation continues with triplets in both staves. A dynamic marking of *sim.* (sostenuto) is placed above the treble staff and below the bass staff. A bracket with the number 8 is placed above the first measure of the treble staff.

Fourth system of the musical score. The treble staff includes a trill marked 'Tr-be'. A dynamic marking of *ff* is present in the bass staff. A measure number box containing '130' is located above the treble staff. A bracket with the number 8 is placed below the bass staff.

Fifth system of the musical score. The treble staff features a melodic line with a flat (Bb) and a half note. The bass staff continues with eighth-note patterns. A bracket with the number 8 is placed below the bass staff.

131 Падение Вронского

V-c., C-b. flag.

Arpe

132



133

Archi

pp  
sim.  
senza Ped.

Detailed description: This system contains measures 133 to 136 for the Archi section. Measure 133 starts with a piano (pp) dynamic and a 'senza Ped.' (without pedal) instruction. The music features a rhythmic pattern of eighth and sixteenth notes. Measure 134 continues this pattern. Measure 135 introduces a 'sim.' (sforzando) dynamic. Measure 136 ends with a crescendo marking 'cresc. poco a'.

134

poco al 136

Detailed description: This system contains measures 134 to 136. Measure 134 begins with a 'poco al' (poco accelerando) marking. Measures 135 and 136 continue the musical development with various articulations and dynamics.

Tr-ba *f* espress.

*f* espress.

Detailed description: This system contains measures 135 and 136 for the Tr-ba (Trumpet B) section. Measure 135 features a forte (f) and expressive (*f* espress.) dynamic. Measure 136 continues with similar dynamics and articulations.

135

Detailed description: This system contains measures 135 and 136 for the Archi section. Measure 135 features a melodic line with slurs and accents. Measure 136 continues with similar phrasing.

Detailed description: This system contains measures 135 and 136 for the Archi section. Measure 135 features a melodic line with slurs and accents. Measure 136 continues with similar phrasing.

<sup>\*)</sup> При исполнении одним пианистом ноты, награвированные мелко, не играютсЯ.

137

## Чествование Махотина - соперника Бронского в скачках

(a tempo)

Banda (на сцене)

Orch.

Banda (на сцене)

Orch.

Banda (на сцене)

Orch.

138 Анна на авансцене

Tr-be

Fag, V-le

*f*

*f* *espress.*



Banda (на сцене)

Orch.

*sim.*

*p*

Vc., Fag.

*f espr.*

Banda (на сцене)

Orch.

*sim.*

*b*

*(h)*

Banda (на сцене)

Orch.

V-ni

*f espress.*

*sim.*

139

Соло Анны

Banda (на сцене)

Orch.

Arch.

*p, ma espress.*

*cresc.*

Banda (на сцене)

Orch.

*ff*

140

Banda (на сцене)

Orch.

*ff*

*(ff)*

Orch.

Orch.

Ванда  
на сцене)

Riduzione  
per il Pianoforte \*)



Banda

Orch.

Riduzione  
per il Pianoforte

*ff*

5

5

## Признание Анны

## Каренин один в луче света

Banda

Orch.

Riduzione  
per il Pianoforte

*Tutti ff p cresc.*

*ff*

*ff*

V-le, Tr-be

142

V-le, Tr-be

Tr-ni e Tuba

(Orch.) *ff*

Orch.

*ff*

*ff*

*sf sub. p*

attacca

# 13. Двойная жизнь Анны

Размышления Каренина

Poco più mosso (♩=108-104), ma quasi tempo precedente

Arch.

First system of the musical score. It includes a woodwind part (Cl.) and a string part (Arch.). The woodwind part has markings (>) and (>) above the first two measures, and *sim.* and *Fag. p* above the third measure. The string part has markings (>) and (>) below the first two measures, and *sim.* below the third measure. The tempo is marked *Poco più mosso* and the dynamics include *p* and *sim.*

Second system of the musical score, featuring the string part (Arch.). The tempo is marked *poco* above the system. The dynamics include *p* and *sim.*

Third system of the musical score. It includes a woodwind part (Cl.) and a string part (Arch.). The woodwind part has a marking *p* below the first measure. The string part has markings *p* and *sim.* below the first two measures. The tempo is marked *poco* above the system.

Fourth system of the musical score. It includes a woodwind part (Cor. ingl.) and a string part (Arch.). The woodwind part has a marking *mp* above the first measure. The string part has markings *mp* and *dim.* above the first two measures. The tempo is marked *poco* above the system.

Fifth system of the musical score. It includes a woodwind part (Cl.) and a string part (Arch.). The woodwind part has a marking *pp* below the first measure. The string part has markings *pp* and *(pp) sotto voce* below the first two measures. The tempo is marked *poco* above the system.

Fl.  $\bar{p}$   $mf$   $mf$   $mp$   $cresc.$

Fag.  $mf$   $ff$

Cl.  $p$   $pp$  come sopra

V-ni  $pp$   $cresc.$   $mf$

146 Cl., Fag., C-fag. V-ni  $p$   $cresc. poco$

На другом конце сцены высвечивается пониженная фигура Анны (в последней позе сцены скачек). Она ждет реше-

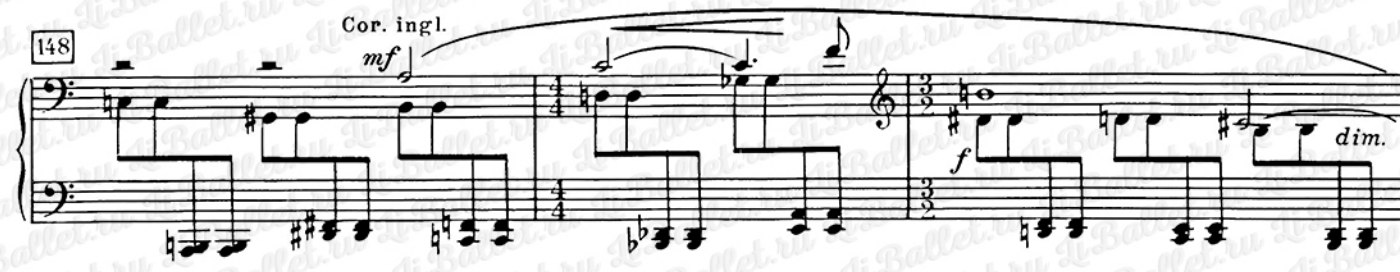
$a poco$  (legato)



ния мужа. Каренин медленно направляется к ней. Анна закрывает лицо руками, словно в ожидании удара.



Каренин предлагает Анне руку. Безжизненная, убитая, она покорно идет с ним.



149

Анна и Вронский

Arch. 3

*espress., sempre legato il tema*

V-ni I

pp sim. poco

f

3 3 3 *dim.*

151 (♩ = ♩) *pp* *pp come sopra* *sim.* *sim.*

V-ni I *pp senza espress.*

152 Fl., Tr-ba *mf*

(♩ = ♩) *dim.* 4



## 153 Анна и Вронский

*V-ni l'espress., legato il tema*

musical score for Anna and Vronsky, measures 153-154. The score is written for two staves (treble and bass clef) and includes dynamic markings (*p*, *ff*) and articulation (*legato*). The music features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with measure numbers 153 and 154.



## 14. Болезнь и сон Анны

Анна одна

Andante assai (♩ = 50-52)

2 Fl.  
pp *dolciss.*  
Timp., Cassa, C-b. div. tremolo, T-tam  
poco

8 *ppp*

8

rit.

156 Sostenuto (♩ = 72-69), senza metrum

V-ni II div. in 4

Появление Каренина и

ppp  
Ped.  
pp sotto voce

Вронского - pas de trois

(accel.)

(rit.)

trun (b♭) (3)

trun (b♭) (3)

trun (b♭) (3)

trun (b♭) (3)

157 (a tempo)  
(senza metrum)

V-ni I, II div. in 8

(♩ = ♩) Cel.

ppp



V-c. solo *pp*

C-b. solo *pp* legato

Arpa

(rit.)

*ppp*

158

*pp*

*tr*

(Ped.)

159

Archi

*p* legato, espress.

cresc.

allarg.

*f*

Ped.

## Появление станционного мужика

160

Più mosso (♩ = 92-96)

Arpe

sub. p

poco sf

poco sf

poco sf

cresc. poco a poco

sf

V-ni sf

161

sf

Tr-ni con sord.

eto.

162 Archi *accel.*

Cor.

*ff espress.*

(poco allarg.) 163 Animato ( $\text{♩} = 120$ )

Tutti 3 *ff ff*

Sostenuto ( $\text{♩} = 72$ )  
Archi, Cor.

164 *fff espress., legato*

rit.

Видения исчезают... Анна очнулась от кошмара. Она одна... rit.

165 Lento assai ( $\text{♩} = 40-42$ )

Fl. *pp pp ppp*

*fff molto*

*attacca*



## 15. Побег в Италию

Появление Вронского  
 Allegro appassionato ( $\text{♩} = 144$ )

Doppio meno  
 V-ni  
 V-le  
 Fia ti

$\text{♩} = \text{♩}$

*fff con passione*

allarg.

$\text{♩} = \text{♩}$

a tempo

*fff*

\*) Быстро как только возможно.

169

Ottoni

*ff*

*ff*

*ff*

allarg. Più pesante

170

Tr-be

Cor.

*ff*

*ff*

3/4

2/4

Анна и Вронский (rit.)

убегают. Высвечиваются Каренин и „петербургский свет“: приговор общества, осуждение Анны...

172 **Tempo I**  
Ottoni, Fiati

*ff sf sf sf sf sf sf*

8

Allegro moderato (♩=104-108)





Дуэт Анны и Вронского

176

Adagio dolce (♩=44-46)

Fl. *f cantab.*

*p* Arpe quasi Chitarra *pp legato*

(senza Ped.)

177

Mandolino •)

*p dolciss.*

(*pp*)

*poco*

178

*p*

rall.

(*pp*)

a tempo

*f*

5

rall.

*p*

(senza Ped.)

179 a tempo

•)  tremolo sempre simile

Fl. *p cantab.* 180 Archi *f espress.* Cor. *f espress.*

*dim.* *p*

*rall.* 181 *a tempo* *pp* *p dolceiss.*

*f*

Анна достаёт медальон, долго и грустно смотрит на него (poch. rit.) 182 Cor. ingl. *p* Cl., Fag.

(тоска по Сереже) (a tempo) *pp* (senza rit.) *morendo* *PPP* *attacca*

(cl.)



## 17. Дворцовый церемониал

Вручение ордена Каренину  
Maestoso (♩=84-88)

Музыкальный фрагмент, включающий ноты для Tutti и V-c., C-b. с динамикой ff pesante.

Музыкальный фрагмент, включающий ноты для Tutti и V-c., C-b. с динамикой ff pesante.

Музыкальный фрагмент, включающий ноты для Tutti и V-c., C-b. с динамикой ff pesante.

Музыкальный фрагмент, включающий ноты для Tutti и V-c., C-b. с динамикой ff pesante.

Музыкальный фрагмент, включающий ноты для Tutti и V-c., C-b. с динамикой ff pesante.

Tr-be  
*ff pesante*  
rall.

185 Каренин принимает поздравления.  
a tempo

V-le  
*meno f*

Fiati

Tr-ba, V-ni 186  
*f marc.*

187

musical score for measures 187-188, first system. The treble clef staff begins with a piano (p) dynamic and a mezzo-forte (meno f) marking. The bass clef staff has a piano (p) dynamic. The key signature has one sharp (F#).

musical score for measures 187-188, second system. The treble clef staff continues the melodic line. The bass clef staff features a series of chords and single notes.

musical score for measures 188-189, first system. Measure 188 is marked with a mezzo-forte (mf) dynamic and the word "Fiat". A dotted line connects the end of measure 188 to the beginning of measure 189. The bass clef staff has a mezzo-forte (mf) dynamic.

musical score for measures 188-189, second system. The treble clef staff continues the melodic line. The bass clef staff features a series of chords and single notes.

musical score for measures 188-189, third system. The treble clef staff continues the melodic line. The bass clef staff features a series of chords and single notes.

musical score for measures 189-190, first system. Measure 189 is marked with a forte (f) dynamic and the word "marc.". The bass clef staff has a forte (f) dynamic. The key signature has two sharps (F# and C#). The system ends with a double bar line and the word "Cl." above the staff.





## 18. Свидание Анны с сыном и монолог Анны

Анна  
Allegro appassionato (♩ = 132)



V-le  
V-c.

193

194

*V-ni (non div.)*

*sf sf sf sf fff legato*

Навстречу ей бежит Сережа. Музыкально-хореографический образ рисунка Врубеля

*Sostenuto espressivo* (♩=72-80)

rit.

195

*Tr-ba*

*V-ni*

*fff*

*fff*

*fff*

*fff legato*



Появление Каренина, который уводит

196 (V-ni non div.) *ff*

Сережу. Fiati, Tr-ba con sord. 197 *ff* *ff* *ff* *dim.* Archi pizz.

(poco rit.) (a tempo) *p* V.e.solo *p*

Анна одна. Отчаяние: „Я- как натянутая струна, которая должна лопнуть.“

198 Senza metrum, lo stesso tempo *(p)* *cresc. molto* (5)

199 Archi *ff (legato)* 3 5

200

*(ff)*  
V-c.

201 Archi

202

203 *L'istesso tempo*

*fff secco* *fff secco* *sim.*

204 *pp sempre* *mf* *mf* *m. s.*

*(pp)* *mf* *mf* *mf* *mf*

*cresc.* *mf* *mf* *f* *espress., piena voce*

205 „Бунт Анны“

*cresc.*

206



207

Анна решает ехать в театр, бросив вызов ненавистному „высшему обществу“. Лакей подает ей кружева.

208

Анна у зеркала зло оценивает свою красоту, затем решительно уходит.

209

## 19. Сцена в итальянской опере\*)

Allegro moderato (♩=116-120)

Джюльетта (сопрано)

Ромео (тенор)

Cru - del,

Orch.  
(на сцене)Orch.  
(в яме)

Дж.

che mai fa - ce - sti!

Р.

Mor - te io vol - li a te vi-

Orch.  
(на сцене)

Дж.

Deh! che scam - po al-cun t'ap - pre - sti!

Р.

-ci - no!

Fer - ma, è

Orch.  
(на сцене)

\*) Здесь использован отрывок из оперы Беллини „Монтеки и Капулетти“

Дж. Oh rio de - sti - no!

Р. va - no! Cru - da mor - te io chiu-do in

Orch. (на сцене) *cresc.*

210

Дж. Ch'io con te l'in-con - tri al - me - no, dam - miun

Р. se no.

Orch. (на сцене)

Дж. fer - ro! Un ve - le - no...

Р. Ah no, giam - ma - i! il con - su-

Orch. (на сцене) *f*



rit. [21] *Meno mosso* (♩ = 96-92)

Дж. *rit.*

Р. *p*

-ma - i! Vi-vi, ah vi - vie vien ta - lo - ra sul mio

Орч. (на сцене) *p* *Meno mosso* (♩ = 96-92)

Дж.

Р. *p*

sas - so a la - gri - mar!

Орч. (на сцене) *p*

Ciel cru - del ah pria che

Дж.

Р.

mo - rai miei di troncar dei tu!

Vi - vi, ah vi - vie vien ta - lo - ra sul mio

Орч. (на сцене)

## Появление Анны

Дж.

P.

sas - so a la - gri - mar! Giu - liet - ta al se - no

Orch. (на сцене)

212

Дж.

P.

Ed io ri - tor - no a

strin - gi - mi, io ti dis - cer - no ap - pe - na!

Orch. (на сцене)

Cl., Fag.

*poco sf* *pp*

Riduzione per il Pianoforte

*poco sf* *(p)*

Д.ж.

vi - ve-re, quan - do tu dei mo - rir!

P.

Orch. (на сцене)

Orch. (в яме)

Piati

Tr-be con sord.

Riduzione per il Pianoforte

Д.ж.

Ces - sa, il ve-der-tiin pe - na, ac - cre - sce il mio mar - tir!

P.

Orch. (на сцене)

Orch. (в яме)

Cl., Fag.

poco sf

mf

Riduzione per il Pianoforte



213

Дж. *Ah, mio Ro-me - - -o!*

Р. *Più non ti veg - go, ah par - lami! Un*

Orch. (на сцене) *pp*

Orch. (в яме) *Fl. (p)* *p* *mf*

Riduzione per il Pianoforte *(p)* *p* *mf*

Остракизм света: „... Анна испытывала чувства человека, выставленного у позорного столба...”

214

Дж. *sempre cresc.* *non mi las - ciare an cor!*

Р. *so - lo accen - to an - cor ram - men - tai no - stro a -*

Orch. (на сцене)

Orch. (в яме) *Fiatib* *p* *cresc.*

Riduzione per il Pianoforte *p* *cresc.* *(Ped.)* *3*

Дж. Po - sa - ti sul mio cor! Non mi la -

Р. - mor! Ram - men - ta il no - stro a - mor, ram - men - ta, ram -

Orch. (на сцене) *cresc.*

Orch. (в яме) *f*

Riduzione per il Piano forte *f* *(p)* *cresc.* (\*)

Дж. - scia - re, non mi la - scia - re an - cor! (rit.) 215 (a tempo)

Р. - men - ta il no - stro, il no - stro a - mor! Giu -

Orch. (на сцене) *p*

Orch. (в яме) V-c., C-b. *pp legato*

Riduzione per il Piano forte (rit.) (a tempo) *p* *pp, ma distinto*

Дж. *rit.*  
At - ten - di-mi!

Р. *rit.*  
- liet - ta, (ah!) io man - co! (ah!) ad - di - o! (ah!) Giu -

Orch. (на сцене)

Orch. (в яме) *cresc.* *Tr-ni*

Riduzione per il Pianoforte *cresc.* *rit.*

... И Бетси отворачивается от Анны. Свет изгоняет Анну.

Дж. *a piacere* *ff* *Allegro, ma non troppo* ( $\text{♩} = 120-126$ ) \*)

Р. *ten.* *ff* *Allegro, ma non troppo* ( $\text{♩} = 120-126$ ) \*)  
Ei mo-re! oh Dio!  
(умирает)  
- liet...

Orch. (на сцене) *ff*

Orch. (в яме) *ten.* *ff*

Riduzione per il Pianoforte *ten.* *a piacere* *p* *f* *ff* *attacca*

\*) Quasi tempo I: Allegro moderato ( $\text{♩} = 116-120$ )



## 20. Последний дуэт с Вронским и решение Анны

(Tempo precedente)

Д.ж. *tacet*

Orch. (на сцене) *tacet*

Orch. (в яме)

V-nl I *ff p legato*

*dim. molto*

(♩ = ♩)

216 Анна падает на руки Вронского, он холодно ее утешает...

*meno f, ma distinto il tema*

*(p)* *sim.* *poco*

217 *più fesspress.*

218

*cresc.* *ff*

*dim.*

219

*p* *legato* *cresc.* *p*

First system of the musical score. The right hand features a melody with triplets of eighth notes. The left hand provides a harmonic accompaniment. The key signature has one sharp (F#). The time signature is 3/4. The system concludes with the marking *sim.*

Second system of the musical score, starting at measure 220. The right hand continues with triplet patterns. The left hand has a more active accompaniment. The system ends with a repeat sign.

Third system of the musical score. The right hand has a melodic line with some grace notes. The left hand features a sustained bass line. The system concludes with the marking *f legato*.

Fourth system of the musical score. The right hand has a melodic line with accents. The left hand has a bass line with a crescendo. The system concludes with the marking *sim.*

Fifth system of the musical score, starting at measure 221. The right hand has a melodic line with a crescendo. The left hand has a bass line with a crescendo. The system concludes with the marking *cresc.*

Sixth system of the musical score. The right hand has a melodic line with a crescendo. The left hand has a bass line with a crescendo. The system concludes with the marking *dim.*



222

223 Анна видит Вронского с княжной Сорокиной: ревность, смяте-  
V-nl (♩ = 4)

ние Анны.

ff *Cor.* 3 3 3 3

Анна с отчаянной страстью обнимает Вронского.

224 V-ni., V-le V-c. C-b. *ff espress.* 3 3 3

225 V-ni., Fiati V-le 3 3 3

226 V-ni Ottoni 3 3 3

poco allarg.

111



Анна одинока...

Poco più pesante (♩ = 92-96)

227



228





## Появление станционного мужика

V-ni, V-le

229

Poco meno mosso

*(ff) legato*

Tr-ni con sord.

V-c.,  
C-b.,  
Tuba*ff**ff**sim.**ff*

etc.

230

*ff pesante*

Анне видятся Каренин с Сережей, общество на



скачках, „сцена у позорного столба“ в театре, воображаемое венчание Вронского с княжной Сорокиной.



станционный мужик держит над их головами венцы.



attacca

## 21. Смерть Анны

Последний монолог Анны

Sostenuto assai (♩ = 66-69)

Archl, Cor.

*fff legatiss., espress.*

7

232

3

5

(poch. allarg.)

5

3



233

(a tempo)



234



Senza metrum (♩ = ca 1 sec.)

235

\*) Анна: „...Этих улиц я совсем не знаю. Горы какие-то, и все дома, дома...

1 *sf pp parlando, non articolato* 2 3 4 5 6

1. кес. C-b. div., Cl. basso, C-fag. Arpe, Cassa

1. кес.

*poco Ped.*

И в домах все люди, люди...Сколько их, конца нет, и все ненавидят друг друга.

7 *mf distinto* 8 9 *mf* 10 11 12

Camp.

Зачем эти церкви, этот звон?... Все неправда, все ложь, все обман, все зло...

13 14 15 *mf* 16 17 18 *mf*

(y)

Где я? Что я делаю? Зачем? Господи, прости мне...“

19 20 21 22 23 24 25

(cresc.)

\*) Исполнение текста балериной или звучание женского голоса из оркестра - по желанию.

Приближается поезд.

236 Allegro moderato (♩. = 72-69)

*ppp* *cresc. molto poco a poco al* 239 *sim.*

(poco Ped.)

(p)

237

Вдали проходит с фонарем станционный мужик, каким мы его видели в прологе балета...

4

5

238

239



Анна бросается под колеса...

Percussione

*flegato*

1 2 3 4

240

5 6 7 8 9 10

Archi

*dim. molto poco a poco al fine*

Свет гаснет... Темнота...

11 12 13 14 15 16

241

17 18 19 20

<sup>\*)</sup> C-b., V-c. flag.

ЗАНАВЕС

*lunga, morendo*

*(pppp)*

<sup>\*)</sup> При игре на фортепиано смену гармоний исполнять не надо.

## СОДЕРЖАНИЕ

### ДЕЙСТВИЕ ПЕРВОЕ

1. Пролог. Вокзал Николаевской железной дороги .....	1
2. Бал. Котильон .....	4
3. Мазурка (соло Анны) .....	10
4. Танец Анны с четырьмя кавалерами .....	12
5. Бал продолжался... Бологое; метель .....	15
6. Петербург. Салон княгини Бетси Тверской .....	28
7. Размышления Каренина .....	40
8. Объяснение Каренина с Анной .....	42
9. Сон Вронского .....	46
10. Падение Анны .....	50

### ДЕЙСТВИЕ ВТОРОЕ

11. Скачки .....	53
12. Пуск ездовых. Падение Вронского. Признание Анны. ....	58
13. Двойная жизнь Анны .....	71
14. Болезнь и сон Анны .....	78
15. Побег в Италию .....	82

### ДЕЙСТВИЕ ТРЕТЬЕ

16. Вступление в третьею действию и дуэт Анны и Вронского в Италии .....	84
17. Дворцовый церемониал .....	88
18. Свидание Анны с сыном и монолог Анны .....	92
19. Сцена в итальянской опере .....	98
20. Последний дуэт с Вронским и решение Анны .....	106
21. Смерть Анны .....	114

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